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SUNDAY EVENING CONCERTS.

A dismal evening made but slight difference in Mr. Harrison's account of patrons. Irving Hall again rejoiced in a large and brilliant audience, notwithstanding the adverse elements which raged through New York streets. His orchestra played Beethoven's 2d Symphony in admirable style, made Lumbye's "Visions in a Dream," with Heindl's zithern solo, a pleasant contrast to outdoor views, and gave all their music in agreeable style. Mme. Johanssen once more renewed that remarkable unanimity of artistic praise which has for months past awaited her concert singing. We suggest, however, that she take lower music than she now affects, which is beyond her free and true upward range of voice, and so avoid the appearance of failing, on a climax note, to make it full, true, and in good quality of tone.

The farewell—positive—of Frederici, Habelman, Hermans and Formes, announced for Grover's concert last Sunday evening, brought into the Olympic Theatre a tolerably large audience, when reinforced by the free tickets so kindly distributed at his first Wehli matinee and generously advertised to be good for that evening's concert. Extra charges for reserved seats are not, however, relished by his patrons, for the parquette seats required judicious filling up at the last moment, and reserved seats in front of the dress circle looked so bare, that some usher's heart softened into gracious assent to their occupancy by those seated in their rear—a permission seized with great avidity by non-reserved ticket holders. Mme. Frederici's popularity with a general public had ample demonstration that evening, in response to her performance of Agatha's aria and prayer. Messrs. Habelman and Hermans gave their music more artistic and judicious management than at previous concerts in the Olympic Theatre, and so conciliated good public estimation. Mr. W. Formes ever shows himself a true artist, who puts limited means to the best possible use. We almost forgot the debut of Miss Clara Lang, a quite mature German soprano, in thinking of his artistic merit, and could desire to permanently dismiss all recollection of it, for her very ambitious selection, *en abord*—Verdi's immensely difficult and rarely accomplished scena and florid cavatina for Ernani's heroine—placed her voice, style and method, in a most unfavorable light. In a light ballad, requiring slight executive display, she might have passed current for a passable singer, but that performance ruined all hope for her in a first class concert.

Mr. Neundorff conducted his orchestra—some thirty strong—in acceptable style, through melodic and popular music's performance, attaining for himself and them, signal honor in Mendelssohn's overture to Midsummer Night's Dream.

Mr. Anschütz's second concert proved vastly more successful than his first, his selections

being more agreeable to general appreciation of music's purpose, and melody's enhancement of the grandest and most elaborate display of mastery over intricate, profound harmonies, while a less close occupation of his concert room area, permitted more clear resonance and consequent perception of excellence, in composition or performance. Mozart's "Jupiter" formed his grand *entree*, and its sublimity, rich, well elaborated harmonies and true musical effects, were most admirably brought out by a grand and most competent orchestra, inspired both with their intelligible subject and his magnetic sway.

We suggest that he repeat that symphony at his next concert, believing that no other great work can be selected, equally acceptable to his general public. In contrast with it, how worthless did Wagner's latest show of mere noise and trashy substitutes for grand harmonies, appear to all but demented admirers of music of the future. His other selections for orchestral performance, were judicious, and their performance entirely satisfied critical, equally with popular judgment.

His vocalists were not so fortunate in gaining the public ear, for that hall seems obstinately averse to good effect from, or clear display of a single voice. Mme. Anschütz invariably commands artistic respect, but we cannot say that her voice appears to good advantage in that hall. Neither can we reconcile the good opinion impressed upon our judgment, by attentive heed to Steck & Co.'s grand piano-forte in their admirable hall of piano-forte display, with that forced upon our reluctant hearing of it, at Germania Hall, as played by Herr Groscurth. There was better opportunity to ascertain its gracious musical qualities at this second concert than at the first, as he played much smoother, lighter, and more like a true artist than before, avoiding his absurd spasmodic pounding to get force, and in a flimsy waltz, really gave Steck & Co.'s grand, a chance at fair play. We suggest to him, however, that Chopin is a difficult master to interpret, and that his interpretation differs very widely from the *unique*—almost unattainable—treatment of that moody, fitful pianist. Mr. Sohst has for several years been justly celebrated for his thorough mastery of the *fagotto* or bassoon, displayed in grand opera and concerts. That remarkable celebrity was amply justified by his solo performance at this concert, but his almost equally high estimation for bass solo singing, with those favored with a hearing of his rich, full and tuneable voice, suffered a damaging check at this concert, as he sang after playing the *fagotto*, and encountered a horrible base trumpet obligato throughout his song, from a boozy member of a German choral society, who snored away like a horse trumpeter, and filled the hall with his unmusical accompaniment to Mr. Sohst's bass.

Mr. Anschütz's determined purpose to excel all orchestral performances on Sunday eve-

nings, will, no doubt, produce excellent results during his contemplated series of Sunday concerts.

We note that he announces for October 28th, choice selections to be giving *en grand tenue*, with a grand orchestra and his best skill and force to make them perfectly effective.

SIGNOR LORENZO SEVERINI.

Signor Severini has recently arrived here from Italy, where he has made his mark as a singer of rare ability. He is a pupil of the celebrated Panofka, of Paris, who has trained him in that school which prevailed before Verdi made all the singers shout. He has a beautiful voice of a pure quality and of remarkable flexibility, and so well cultivated that he is a competent exponent of the florid works of Rossini, and of the tenderer compositions of Bellini.

Severini made his debut, a short time since, in Pavia, with that fine artist, Frezzolini. The manager of the opera house was in a dilemma for want of a tenor to sustain Frezzolini in "La Sonnambula." That lady recommended Severini, who was immediately sent for. *Il Patriota* makes the following remarks upon the first representation: "Il Severini arrived in the afternoon, proposed by the great Frezzolini, and with no other rehearsal than an understanding between themselves at the piano, appeared in 'La Sonnambula' the same day. He fully sustained the recommendation of Frezzolini, and their duets were masterpieces in their assimilation each to the other, so unisonous were they in sentiment and impulse. His voice is sweet, delicate, and very flexible, and his method of singing is entirely of the pure school." There are people who find his voice light! We will answer these, that to sing this Elvino, who is a youth, delicate and graceful; to sing this music, which is like a perfume, a sweet, delicate, fragrant flower; to execute those melodies of heavenly simplicity, it is not necessary to have a strong voice; on the contrary, it would be against those delicate conceptions of the immortal Bellini. We shall always cry, Bravo, bravo! to Severini, who, educated in the true Italian school, knows how to give us our music as it ought to be given, and thus make our nation proud of him, though he is a stranger."

Signor Severini gives his first concert at Irving Hall on Saturday evening the 27th inst.

JEROME HOPKIN'S FIRST CONCERT.

Mr. Snow announces the first concert of this gentleman for Thursday next, at Irving Hall. Mr. Hopkins is the first American artist who ever projected and carried out a whole series of piano concerts at a theatre as he did at Wallack's last season with much success